

Program: Residency for Nam June Paik

General Description and Objectives: The aim of this program was to expose students artists and the general public to video as an art form and specifically to the work of Nam June Paik, who has been called the George Washington of video. It was felt that Nam June would be able to add another dimension to an understanding of the use of video as a tool in the creation of art through his personal explanation, analysis of his own work. It was further believed that by inviting Mr Paik for several visits over an extended period of time that the widest possible audience would be reached. Each visit would include periods of time which could be spent by interested people in individual discussions with Paik about his work and their own in addition to the more formalized presentations. Presentations were free and open to the public; the seating capacity of the Center is approximately 50 people.

Activities: To date Paik has made four presentations in Binghamton, three at the Experimental Television Center and one at the State University at Binghamton, co-sponsored by the Dinema Department. Each of the three presentations at the Center included three basic activities. For approximately one week prior to each visit, study materials concerning Paik were made available at the Center. These included writings such as: Profile of Nam June Paik by Calvin Tomkins, appearing in the New Yorker magazine, May 1975, Videan' Videology the Catalogue produced by the Everson Museum of Syracuse New York and many other articles which have appeared in the last five years by and about Paik and his work. A small selection of videotapes was also accessible and included Paik's interview on the Today Show, Carosel: The Selling of New York, which was partially produced at the Center, a videotape produced by the Center about the taping of the Selling of New York, and Ginsberg II which was produced by Paik on the synthesizer. During each visit, both formal and informal activities occurred. The formal presentations included ~~one in the afternoon and one in the evening~~ ^{one in the afternoon and one in the evening} each day; each included a general introductory lecture by Paik, the showing of videotapes and discussion and analysis following the presentation with question and answer periods. The videotapes ~~shown-included:-~~ ^{shown-included:-} were shown on either a two or three color monitor system and included the following: Suite (212), Global Groove and A Tribute to John Cage all of which were partially produced by Paik at the Center. Also shown were two works by Shigeo Kubota, Chess Navajo Girl's Father's Death ^s and several by artists working at WNET TV Lab. Paik's introductory talk was audio taped and along with Global Groove, Suite (212) and A tribute to John Cage were placed in the Center's library for use by students and ~~int~~ visiting artists.

~~Fewer~~ Follow up activities included more extensive discussions and analysis of Paik's works within both the Beginning and Advanced video classes; an increased interest in Paik's writings was noticed in several students as well as a desire on the part of one to further pursue and compile a source book on artists who are working with a multiple monitor and interactive video systems. The presentation at SUNY-Binghamton was a world premier performance of Sonitina for Piano and Harpsichord held at the Watters Theater on campus. This was a performance with film and video projection and Paik was assisted by several students.

Audiences: Each afternoon performance was attended by members of Basic Video-Making, Cinema 111; each evening performance was attended by members of Advanced Video Making, Cinema 161 and Independent Video Making, Cinema 199. The four presentations occurred over two semesters thus exposing two different sections of the above classes to Nam June and his work. In addition all of the presentations were free and open to the public, with one evening performance reserved for the community. In addition to students from SUNY Binghamton, there were representatives of other organizations: Bruce Kurtz and the video class he is teaching at Hartwick College, Oneonta, New York attended two presentations; several students from Auburn Community College, Auburn, New York; high school students and teachers from several local school districts; local artists and members of arts organizations such as Roberson Center; employees of local broadcast television stations; four individuals from Channel 19 in Toronto; members of local papers.

Further information: Discussions ranged from explanation of the Fluxus movements such as dada and minimal art of which Paik was an early member to the influence of other schools on the development of video art. Paik has been involved in video since its initiation and is in a unique position for analysis of the variety of directions which the "movement" has taken. He is also an excellent speaker on the subject of communications and the medium of television, its influences on and effects on people. He has been called a visionary and his concepts about the future of the medium are thought-provoking. His discussions were highly valued by the audience. Several students also had the opportunity to work with him in a live performance situation, the Sonitina for Harpsichord and Piano performed at SUNY-Binghamton, as well as observe him preparing for a gallery showing in NYC.

The color cameras were purchased with matching funds from the New York State Council on the Arts. The interface with the Paik/Abe Video Synthesizer and the Jones Colorizer system is complete and offers a new dimension in image processing for Paik's work at the Center and also to visiting artists who use the Center's facilities.